CELTIC GROOVES

FOR TWO CELLOS
47 IRISH & SCOTTISH TUNES

BY RENATA BRATT

1 2 3 4 5 6 7 8 9 0

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First Position

Brose and Butter
Catherine Kelly's Delight
Jack Broke da Prison Door
Jimmy Ward's Jig
Southwind

First Position with Extensions

Drowsy Maggie
Faroe Rum
Jack is Yet Alive
Jenny Dang the Waver
Largo's Fairy Dance
Miss Mary MacDonald

Second Position

Donald Blue
Perrie Werrie
St. Kilda Wedding

Third Position

Da Forfeit o' da Ship
Donegal Lass
Ewie wi' the Crooked Horn
Father Francis Cameron

Fourth Position

Archibald MacDonald of Keppoch
The Auld Toon of Ayr
Banish Misfortune
Boannie Isle of Whalsey
The Boys of Wexford
Captain Campbell's Strathspey
The Connaughtman's Rambles
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Mrs. Oswald of Auchincruive's Favorite Reel
The Music o' Spey
Pigeon on the Gate
Planxty Irwin
Pretty Peggy
Roslin Castle
Sean Ryan's Polka
Whiskey Before Breakfast
The Wind That Shakes the Barley

ACKNOWLEDGEMENTS

Thanks to Deby Benton Grosjean for huge amounts of help, encouragement, and a beautiful long summer's day full of bowings, Alasdair Fraser and the San Francisco Scottish Fiddlers for helping me learn and teach these patterns, the amazing Scottish style cellist Natalie Haas who already knows them all, and especially Liz Carroll who made me a believer in Celtic music. Special thanks to Darol Anger who taught me how to chop. I am indebted to a fine online resource, the Fiddler's Companion (http://www.ibiblio.org/fiddlers/FCfiles.html) for information on many of these tunes. A giant thank you and heaps of love to my husband, Lee Ray, who edited this book and helped out in zillions of other ways. The beautiful photographs are by Jon Sullivan and made available through his generosity at PDPhoto.org.

I learned almost all of the Scottish tunes from the San Francisco Scottish Fiddlers, a delightful bunch of fiddlers who will teach you a tune at any hour of the day or night. These folks know how to party and play tunes—all night long. (http://www.sfscottishfiddlers.org/)

INTRODUCTION

This collection contains 47 traditional Celtic tunes, chosen with cellists in mind, in duet arrangements. You will find tunes from Ireland, Scotland, the Shetland Isles, and Canada in a variety of styles including jigs, slip jigs, reels, strathspeys, planxtys and airs. They have been arranged for two cellos (the first cello playing the tune, the other accompanying). All of these tunes may be performed with fiddlers as they are in the traditional keys.

Thanks in large part to fiddler Darol Anger and cellists Rushad Eggleston and Natalie Haas—Listen to all of their CDs! Go hear them in concert!—a new style of accompanying fiddle and Celtic music has emerged. This can best be described as "groove-based" playing. Playing in the groove is so important for string players that the American String Teachers Association recognizes this style as its own category in their Alternative String Style Awards. The best way to learn to play in the groove is to practice these very idiomatic and often syncopated accompanimental patterns. You are welcome and encouraged to use patterns that you learn in one tune to accompany another tune.

I have mainly chosen those tunes which fit best on the cello—not many of the A major tunes, and none of the E major tunes. All tunes are presented in their standard keys. All are extremely popular, and are typically played at Irish or Scottish weekly sessions, the gatherings in restaurants, pubs, and houses where musicians play tunes for hours on end.

Some songs are claimed by everyone. *The Merry Blacksmith* is claimed by the Scots and the Irish, as is *The Fairy Dance* (though that one was penned by a Scotsman, Neil Gow, and called *Largo's Fairy Dance*). Some songs originate very definitely in one region or another. The title alone can often help clarify this.

SESSIONS

Most serious session players have learned at least one hundred tunes in their styles, but learning even ten or fifteen tunes means that you can go to a session and be assured that someone will be able to join you when you start playing your tune(s).

Don't forget to memorize the music before you attend a session. There is just never enough time to page through music once a tune starts. By the time you find the tune it will be over and everyone will be off to the next tune. Luckily, many fiddle clubs or regular sessions also sponsor a slow session so that beginners can learn to play tunes at an easier pace. However, at a regular session it is fun to play accompaniment parts on the cello; use your ear and just play in a rhythmic groove as much as possible.

Slow tunes are not performed very much at sessions. If you do introduce a slow tune, be sure not to play another right after. I've seen more than one session ended by bored players leaving after two slow tunes in a row have been trotted out by a well-meaning fiddler. However, well-played slow tunes are always very much appreciated by all, and are particularly appropriate at concerts.

ABOUT GRACE NOTES AND ORNAMENTS IN SCOTTISH AND IRISH MUSIC

Listen to lots of Celtic performers and notice how very often they ornament the notes. An ornament is used to decorate or emphasize notes in a melody by adding one or more extra notes, sometimes referred to as "grace notes." Ornaments are usually short, just one (or a few) quickly-fingered notes above or below the written note. Sometimes I have written out the symbol for a trilled or rolled ornament, but these can be ignored or added wherever you wish.

In Celtic music, ornamentation is extremely important and used often, though some musicians will point out that their particular regional style has relatively sparse ornamentation. It's the "relatively" that should clue you in—ornaments and grace notes of all kinds are rampant in the style. This has a basis in the fact that bagpipes cannot repeat a note—they must always intersperse a grace note between any two repeated notes. So any time that a note is repeated would be a good time to add a grace note. The grace note can be as far apart as a fourth or a third, depending on where your fingers can easily reach. It can also be just a step or half-step away.

Irish performers occasionally add slides into the notes as part of their ornamentation. Listen to various Irish players (Kevin Burke, Liz Carroll, Martin Hayes and others) to hear this technique.

In Scottish music, the grace note very often comes from below the note. Listen to various Scottish players (Aly Bain, Alasdair Fraser, Natalie Haas, Bonnie Rideout and others) to hear this how this is done.

SETS

I have arranged these tunes into "sets." Usually in performance, each tune is played two or three times, with the next tune following immediately, with all the tunes together called a "set." These are my own sets, but everyone has favorite tunes that they like to string together. Many area sessions have standard sets that they like to play. You can learn their sets after you have learned these. Of course you can always make your own.

You will notice that some tunes have "ending measures." Play these the last time that you play the tune or if you are not going to play another tune directly after it. These measures are just what they say—they signify the end.

GROOVE PATTERNS INCLUDING CHOPPING

Each arrangement features a rhythmic groove in the cello accompaniment part. Cellists should notice that some grooves are one measure long, and some are two measures long. Practice each groove pattern on a single note—open D or whatever feels good to you. Get the rhythm of the groove right and then add the actual notes. The rhythm is the most important part of the groove.

In these arrangements, many grooves include a "chop." The chop is represented by an "x"ed note. You need to know that a chop is a bow stroke. The chop is always placed on a down-bow. You can think of it as a down bow gone astray, just a little bit crunchy sounding. Try playing one of the patterns now. Play all of the notes regularly, with the "x"ed note crunching down near the frog for the chop effect. For some people, this will be enough to get you started and you can skip the next paragraph.

Need more explanation? Then read on.

To play chops:

1. Straighten your bow-hand thumb. This is the only time it should ever be straight.
2. Keep your bow very close to the string.
3. Holding the bow, use a slight waving hand motion like you would if you were slapping a table top (but keeping your hand close to the table) or clapping your hands if your left hand was already resting (palm up) on your knee.
4. The chop should be placed very near the frog of the bow.
5. Once your chop makes contact with the string, the chop should also include a slight downward slide towards the bridge.
6. The down-bow chop should "stick" to the string (because the weight of your hand is now digging into the string) and make an additional little sound when you let it up on the up bow. Try it out and see if you can imitate the sound on the CD.

If you have problems at first, just play all of the notes as written with normal bow strokes. Follow the written up- and down-bow stroke symbols. The groove will still be happening even without the added chops.

THE IRISH TUNES

The Rights of Man is a popular hornpipe. It took its title from a famous book by American author Thomas Paine in 1792 which had caused a huge furor in England and France.

The title, *The Earl's Chair*, refers to a large rock in the Derrycrag Wood in East Galway. Another of my favorite fiddle players, Brittany Haas, mentioned to me that this is one of her all-time favorite Celtic tunes, so I learned it. *The Earl's Chair* is played by most folks. Fiddlers Martin Hayes and Liz Carroll both have great renditions of this tune. I learned the chord changes for this accompaniment from John Doyle, the amazing Irish guitarist who performs with Liz Carroll.

I first heard the wonderful session reel, *The Pigeon on the Gate*, played by Celtic fiddler Hanneke Cassel's tour group which included the great fiddling cellist, Rushad Eggleston.

TRACK 1

Rights of Man

Irish Hornpipe

TRACK 2

The Earl's Chair

Irish Reel

TRACK 3

The Pigeon on the Gate

Irish Reel

The Donegal Lass is a great tune that is usually played in A; but in that key it lies a little bit low or a little bit high for the cello. I've chosen the low road for this arrangement, but you can experiment with playing it an octave higher if you'd like.

The Connaughtman's Rambles or *The Connachman's Rambles* is played at nearly every Irish session. If you have problems with the double-stops in the second part accompaniment, just play the bottom note and you'll be fine.

Jimmy Ward's Jig was written by Jimmy Ward himself. He was an Irish tenor banjo player from Kilfenora. The tenor banjo is tuned exactly like the cello so that's why the tune fits our instrument so nicely. I learned this one from my students, who brought it to me after she had been at the Santa Cruz Community School Celtic Camp. You can find out more about this camp. (http://www.communitymusicschool.org/teen_camp)

The Monaghan Jig is a jig in four parts. Starting each measure with an up-bow in the accompaniment part may seem awkward at first, but you'll get used to it. It's the best way to get the down-bow on the chop in the middle of the measure. When I was first shown this bowing, I said it was impossible—but really, all it took was a little practice.

TRACK 4

Donegal Lass

Irish Jig

TRACK 5

Connaughtman's Rambles

Irish Jig

TRACK 6

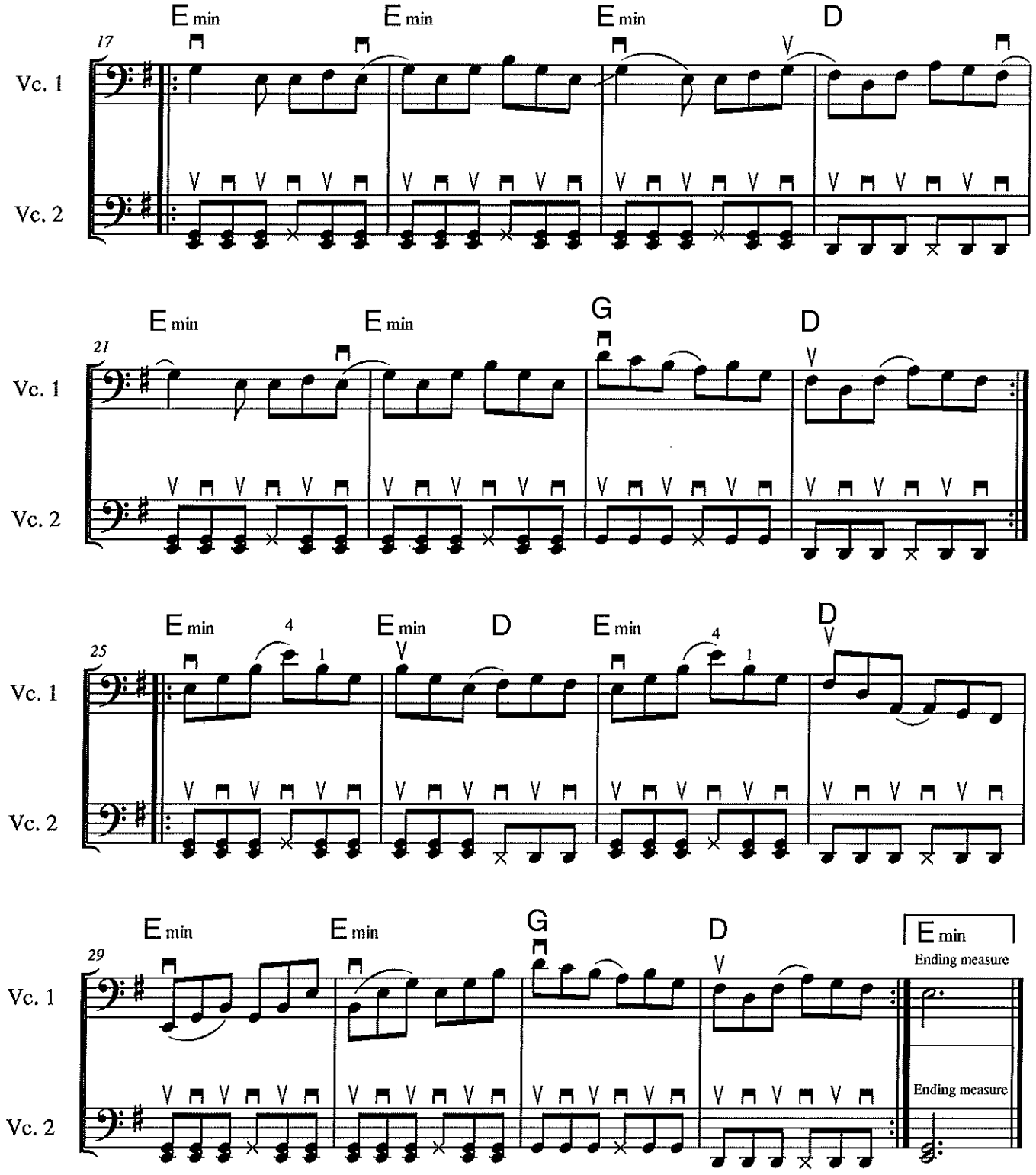
Jimmy Ward's Jig

Irish Jig

TRACK 7

The Monaghan Jig

Irish Jig


17
E min
E min
E min
D
Vc. 1
Vc. 2
21
E min
E min
G
D
Vc. 1
Vc. 2
25
E min
4
1
E min
D
E min
4
1
D
Vc. 1
Vc. 2
29
E min
E min
G
D
E min
Ending measure
Ending measure
Vc. 1
Vc. 2

The Boys of Wexford is the first Irish tune that I ever learned. It was the theme song for a 1960s television series based on President John F. Kennedy's book, *Profiles in Courage*. This stirring air commemorates a famous late eighteenth century battle in Wexford, Ireland.

TRACK 8

The Boys of Wexford

Irish

The Southwind is a beautiful song composed in the eighteenth century by "Freckled" Donal Macnamara. Because it is often sung, it will be performed in a variety of keys. I have chosen D, a very friendly key for the cello.

TRACK 9

Southwind

Freckled Donal Macnamara

I learned *The Cup of Tea*, a three-part reel, from Liz Carroll, who performs it in her "Sevens" set in the key of G. Here it is in the more typical key of D. You may notice that the accompaniment often changes notes a beat before the chord change occurs in the music. This kind of approach is called an anticipation and it really propels the rhythm. The bowing pattern used in the tune (a fast down-bow on beats two and four) is called "down-bowing" by the Irish and "the Georgia shuffle" by American fiddle players.

The Wind that Shakes the Barley is one of those grand old tunes that has crossed all boundaries. It can be found in Scottish and Irish traditional sessions as well as in old-time American fiddle sessions. For this accompaniment pattern, play a "ghost" downbow in all of the eighth-note rests. Your bow should be slightly lifted so that it makes hardly any sound for the "ghost" note. If a slight sound occurs, that's fine. The main idea is to slightly accent the second up-bow of the measure—an anticipated chord change to the third beat of the bar.

I learned *The First of May* from my friend Ben Blechman, who had become quite charmed by Celtic tunes after a summer session at The Valley of the Moon. The tune features an interesting note, a movable "C" which is sometimes C natural, sometimes C sharp. By the way, you can find out more about The Valley of the Moon camp. (http://www.valleyofthemoon.org)

TRACK 10

The Cup of Tea

Irish Reel

9
D
Vc. 1
Vc. 2
13
D
D
B min
A
1 D
2 D
Vc. 1
Vc. 2
18
D
D
A
D
G
A
D
Vc. 1
Vc. 2
22
D
D
A
G
A
D
Vc. 1
Vc. 2

TRACK 11

The Wind that Shakes the Barley

Irish Reel

TRACK 12

The First of May

Irish Hornpipe

A Fig for a Kiss is a slip jig, a jig in 9/8 time. My students brought me the fiddle version of it to transpose since they had played bass lines for it at the Santa Cruz Community Music School Teen Celtic Camp. You can find out more about this camp. (http://www.communitymusicschool.org/teen_camp)

The slip jig *Brose and Butter* is also known as *The Peacock Follows the Hen.* This English jig was published in London around 1765 by Robert Bremner and is also found in the repertoire of Scottish performers. You can hear it performed by Natalie Haas and Alasdair Fraser on their CD *Fire and Grace* and by Bonnie Rideout on her CD Scottish Fire.

Catherine Kelly's Delight is also known in sessions as *Elizabeth Kelly's Delight.* It goes by *Catherine's* on recordings by Martin Hayes and in a delightful version by Liz Carroll with the Turtle Island String Quartet on her CD *Lake Effect.*

The Kid on the Mountain is a popular session tune featured on many CDs. My current favorite is the Tim O'Brian version on his album *The Crossing.* This slip jig has five parts, so look out!

TRACK 13

A Fig for a Kiss

Irish slip jig

TRACK 14

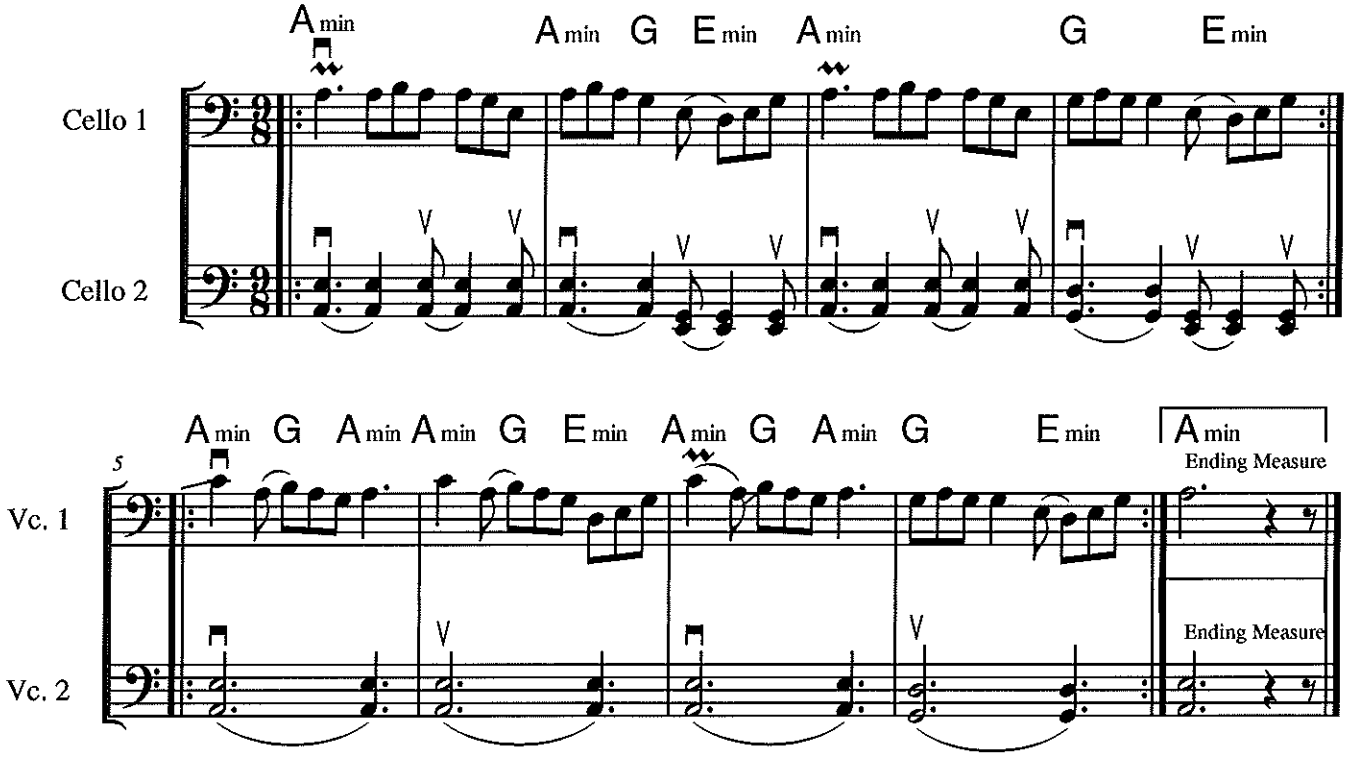
Brose and Butter

English slip jig

TRACK 15

Catherine Kelly's Delight

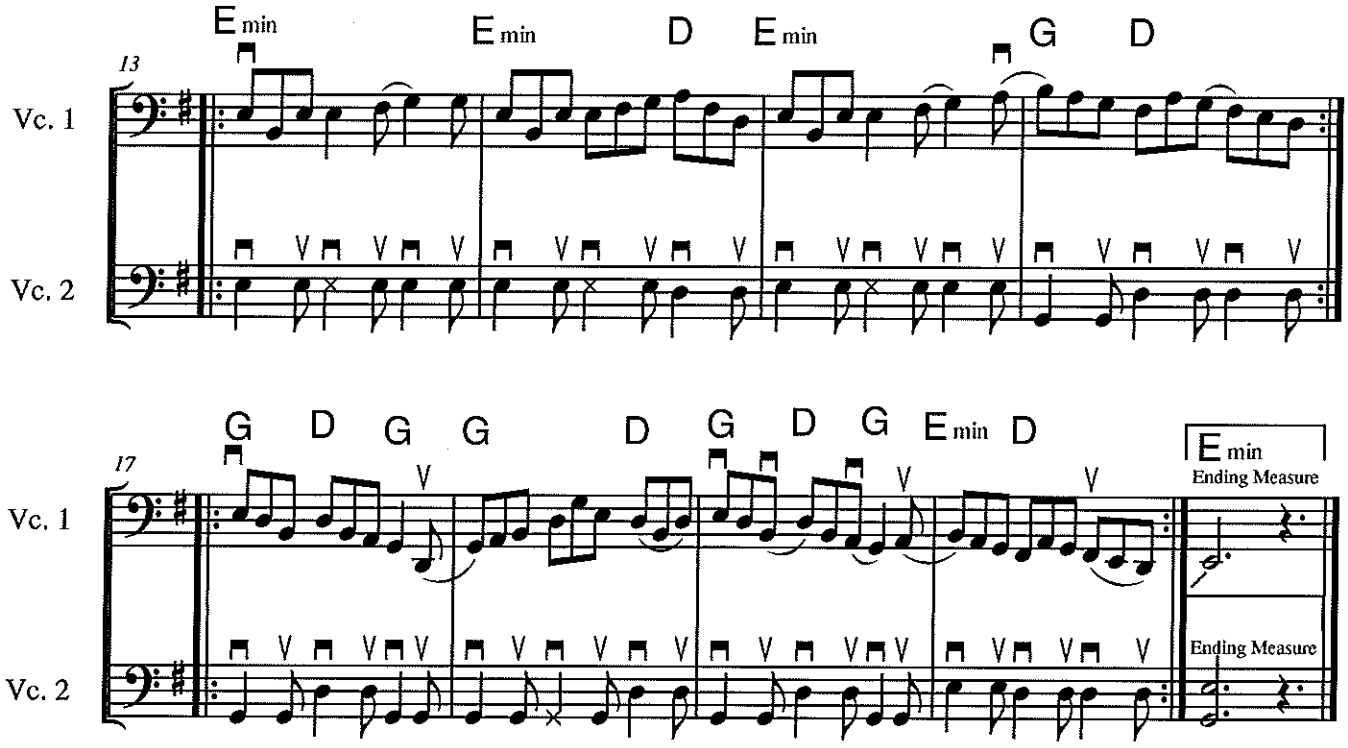
Irish Slip Jig

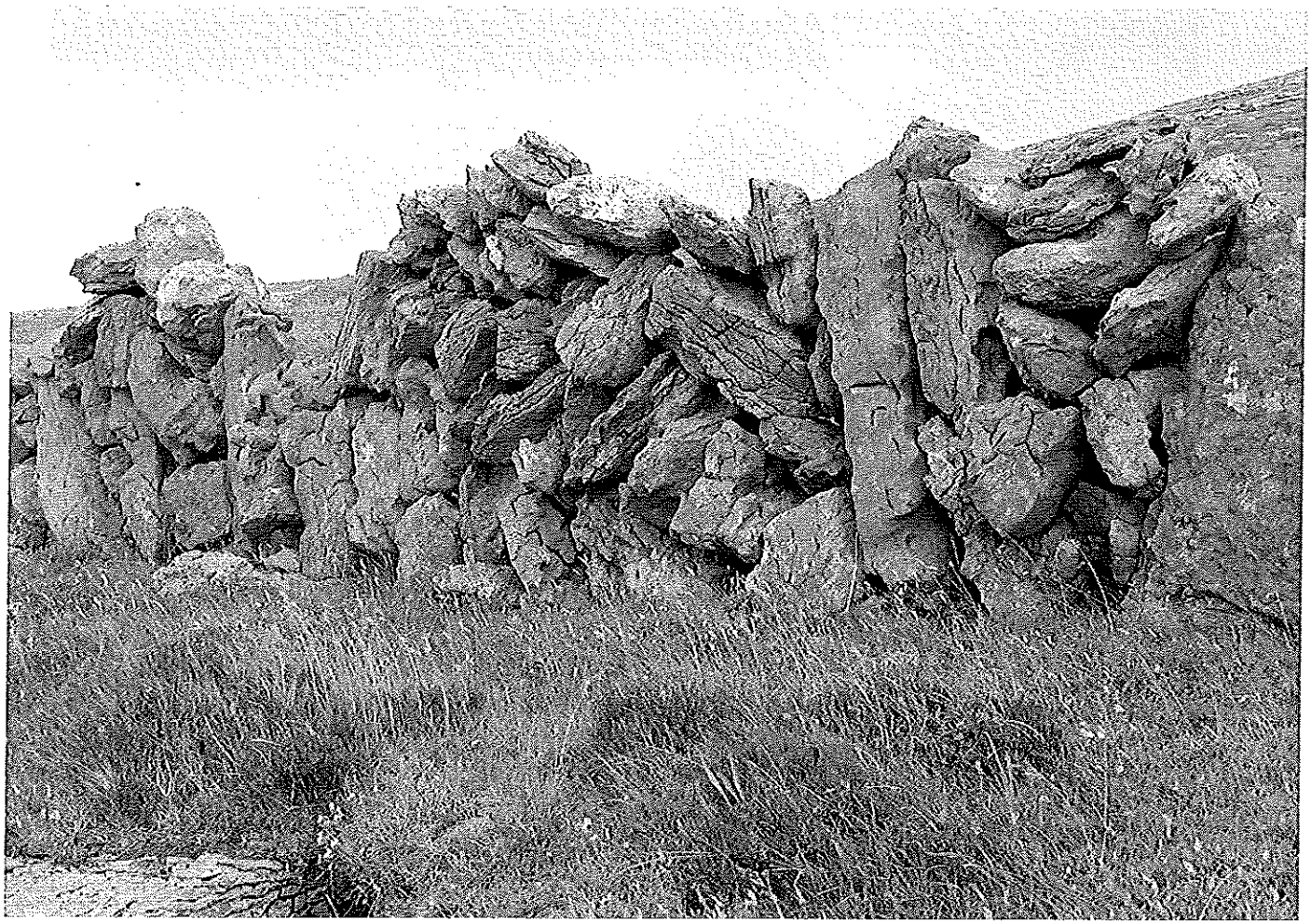


TRACK 16

The Kid on the Mountain

Irish Slip Jig


E min
E min
D
E min
G
D
13
Vc. 1
Vc. 2
G
D
G
G
D
G
D
G
E min
D
17
E min
Ending Measure
Ending Measure
Vc. 1
Vc. 2



Planxty Irwin was composed by the famous Irish composer, Turlough O'Carolan (1670-1738) for one of his patrons, Colonel John Irwin of County Sligo. The term *planxty* has been attributed to O'Carolan and refers to a tune or song that was written in honor of a particular person.

TRACK 17

Planxty Irwin

Turlough O'Carolan

The Maid Behind the Bar makes such frequent appearances at Irish sessions that many folks call it ubiquitous. This version is based on the one used by the San Francisco Scottish Fiddlers.

TRACK 18

The Maid Behind the Bar

Irish Reel

I first heard *Drowsy Maggie* many years ago in San Diego at a pub of the same name that featured traditional music sessions. It's a fun tune and often played at sessions. As with the accompaniment pattern for *The Wind That Shakes the Barley*, play a "ghost" downbow in all of the eighth-note rests. Your bow should be slightly lifted so that it makes no sound for the "ghost" note. If a slight sound occurs, that's fine; it's actually a sort of "mini-chop."

TRACK 19

Drowsy Maggie

Irish Reel

Whiskey Before Breakfast is a Canadian tune also known as *Spirits in the Morning*. It is commonly played in Irish and Scottish sessions. Deby Benton Grosjean taught me this version.

TRACK 20

Whiskey Before Breakfast

Canadian Reel

Banish Misfortune is a very popular session jig in three parts. One of my students commented that all of the shifting in this tune is the "misfortune" part. Practice will banish the misfortune!

TRACK 21

Banish Misfortune

Irish Jig

13
Vc. 1
Vc. 2
D
C
D
C
D
17
Vc. 1
Vc. 2
D
D
C
D
21
Vc. 1
Vc. 2
C
D
C
1D
2D

Sean Ryan's Polka was one of the Irish tunes used in the "steerage dance" scene in the movie *Titanic*. It is often followed by *Denis Murphy's Polka* in session playing, as I have done here.

TRACK 22

Sean Ryan's Polka

Irish Polka

TRACK 23

Denis Murphy's Polka

Irish Polka

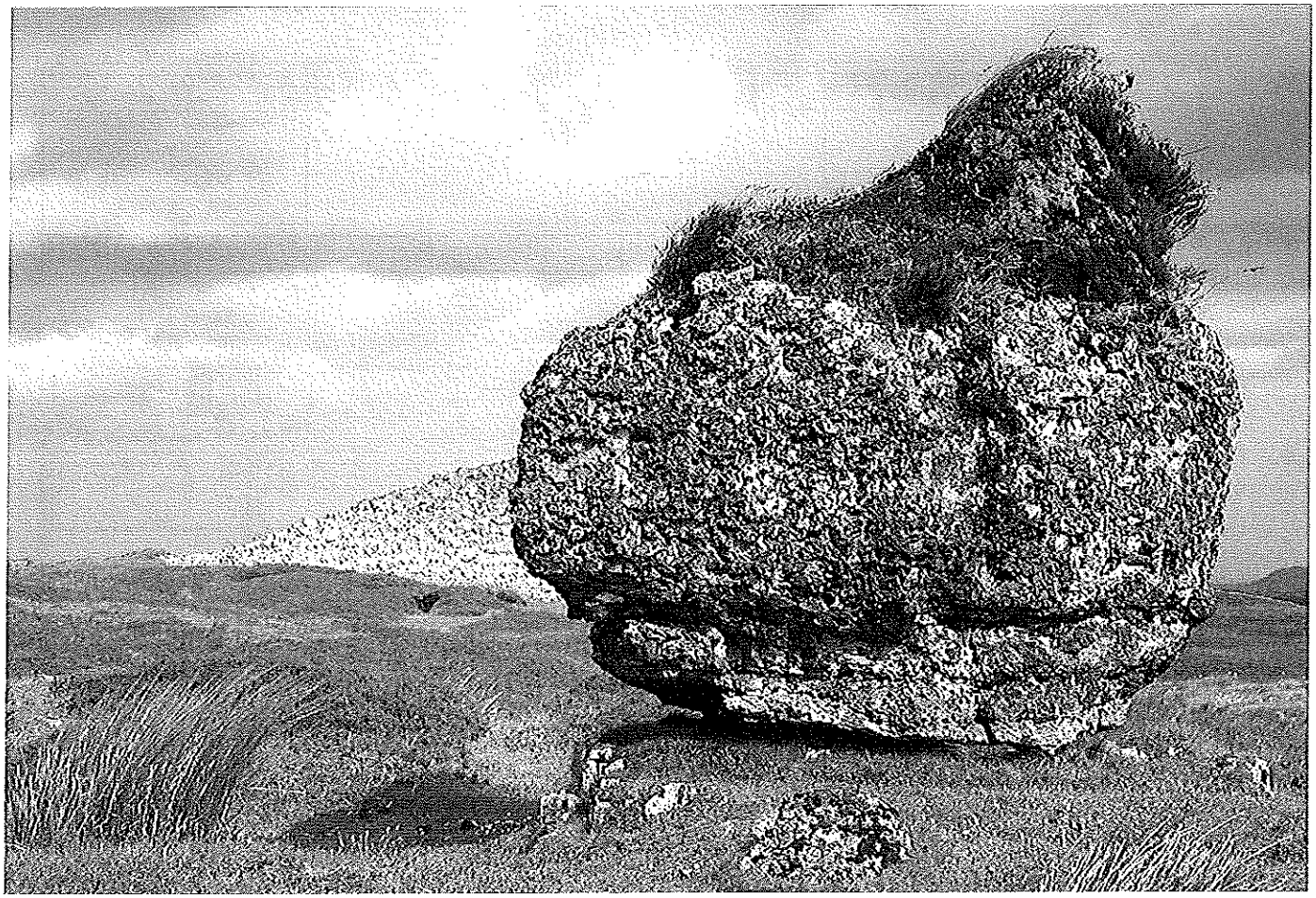
THE SCOTTISH TUNES

Roslin Castle is included by special request of one of my students, who loves the mournful C minor sound on the cello. The tune has been played as far back as the eighteenth century and is frequently associated with dirges and gloom. It is recorded that English pipe bands played it as they retreated during the American Revolution.

Captain Campbell's Strathspey is played in Scotland and Cape Breton. The "strathspey" is a Scottish dance and is marked by the very distinctive "snaps" (sixteenth notes followed by a dotted eighth) and "pans" (a dotted eighth followed by a sixteenth note). Performers will often reverse the snaps and pans, so listen hard if you play this with someone else!

St. Kilda Wedding is a delightful reel using triplet ornamentation. Natalie Haas taught me this tune at the Mark O'Connor Fiddle Conference. (www.markoconnor.com)

Father Francis Cameron, a Canadian reel, has been variously ascribed to Cape Breton and Nova Scotia.



TRACK 24

Roslin Castle

Scottish Air

TRACK 25

Captain Campbell's Strathspey

traditional Scottish

TRACK 26

St. Kilda Wedding

Scottish Reel

TRACK 27

Father Francis Cameron

Canadian Reel

The Music o' Spey is a beautiful air that I learned from Alasdair Fraser at the Valley of the Moon Fiddle Camp. J. Scott Skinner (1848-1927), the famous Scottish fiddler and composer and self-proclaimed "Strathspey King," wrote the tune.

TRACK 28

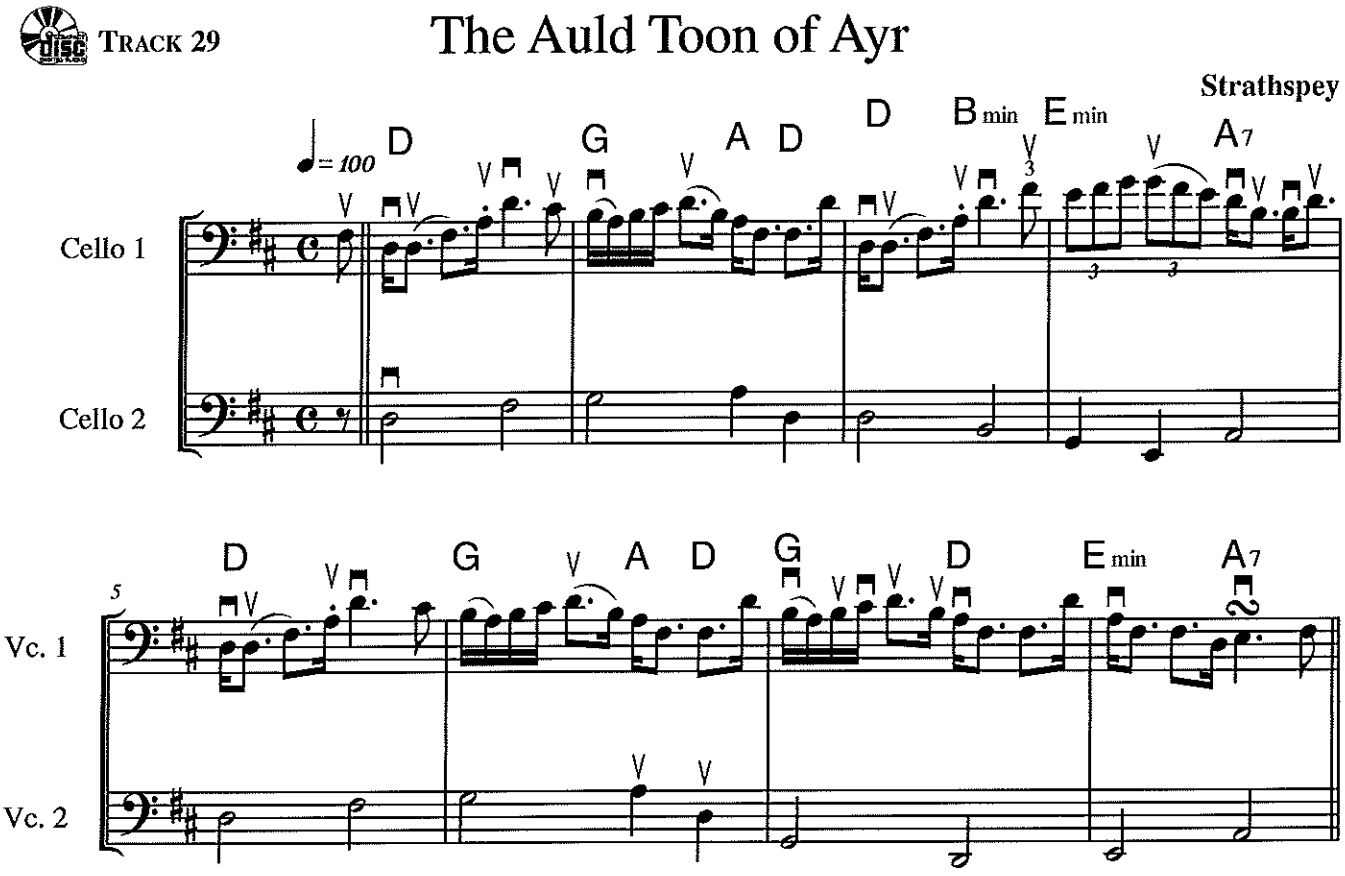
The Music o' Spey

J. S. Skinner

I learned the strathspey *The Auld Toon of Ayr* at the same time as *The Music of Spey*. Strathspeys are often performed with a snap followed by three notes on one up-bow. This is called the "up-driven" bow and is taught by Bonnie Rideout and Alasdair Fraser in their marvelous workshops. To perform these three up-bow strokes in a row, keep your bow on the string between the notes—don't play legato (bow slurring each note to the next) or staccato (bow stopping the string between each note) but rather marcato (bow resting on the string between each note.)

Largo's Fairy Dance was penned by Scottish composer Neil Gow (1763-1831). I first heard this reel at the end of a set played by Natalie MacMaster and Mark O'Connor. I went backstage to ask them the name of the tune. *"Old Molly Hare,"* said Mark O'Connor, an American fiddle style master. *"The Fairy Dance,"* said Natalie MacMaster, a Cape Breton virtuoso fiddler. Then they looked at each other with funny expressions. Neither had ever said the name of the tune aloud nor did they know that the other used a completely different name for it!

The Merry Blacksmith is a terrific reel that is claimed by most Celtic traditions and is frequently included in Irish session playing. I have written the tune out twice, with alternate harmonies for the accompaniment the second time. These harmonic variants are courtesy of pianist Andrew Imbrie and the accompaniment staff at the Valley of the Moon Fiddle Camp.



TRACK 30

Largo's Fairy Dance

Nathaniel Gow

TRACK 31

The Merry Blacksmith

Scottish Reel

20
G
A
D
A
D
A
Vc. 1
Vc. 2
25
D
B min
E min
A
D
A
D
G
Vc. 1
Vc. 2
29
D
G
A
D
D
A
D
A
Vc. 1
Vc. 2
34
D
B min
E min
A
1D
A
B min
F♯min
G
G♯dim
A
D
Vc. 1
Vc. 2
40
2D
A
B min
D
G
G♯dim
A
D
Vc. 1
Vc. 2

The following reels hail from the Shetland Islands, a Scottish Island group found at an equal distance from Bergen in Norway and Aberdeen in Scotland. They are in a favorite set of the San Francisco Scottish Fiddlers. *Jack Broke da Prison Door* was written by the Shetland fiddler John Gaudie in the nineteenth century and was recorded by Shetland musicians Tom Anderson and Aly Bain on their CD *The Silver Bow*. This bowing pattern is called the Shetland shuffle in Scottish circles. It is known as the Georgia shuffle in the USA.

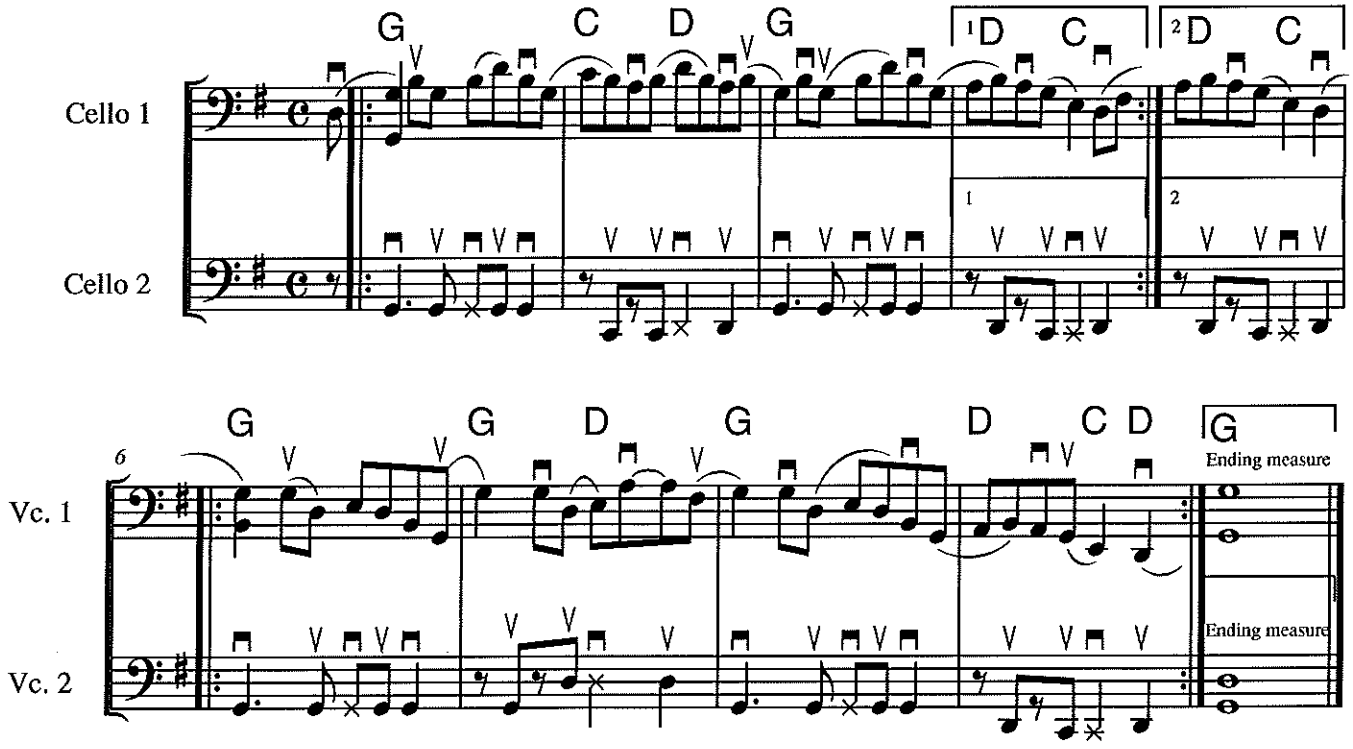
The Shetland reel *Donald Blue* can also be found on the CD *The Silver Bow*.

Boannie Isle of Whalsey rounds out this Shetland reel set.

TRACK 32

Jack Broke da Prison Door

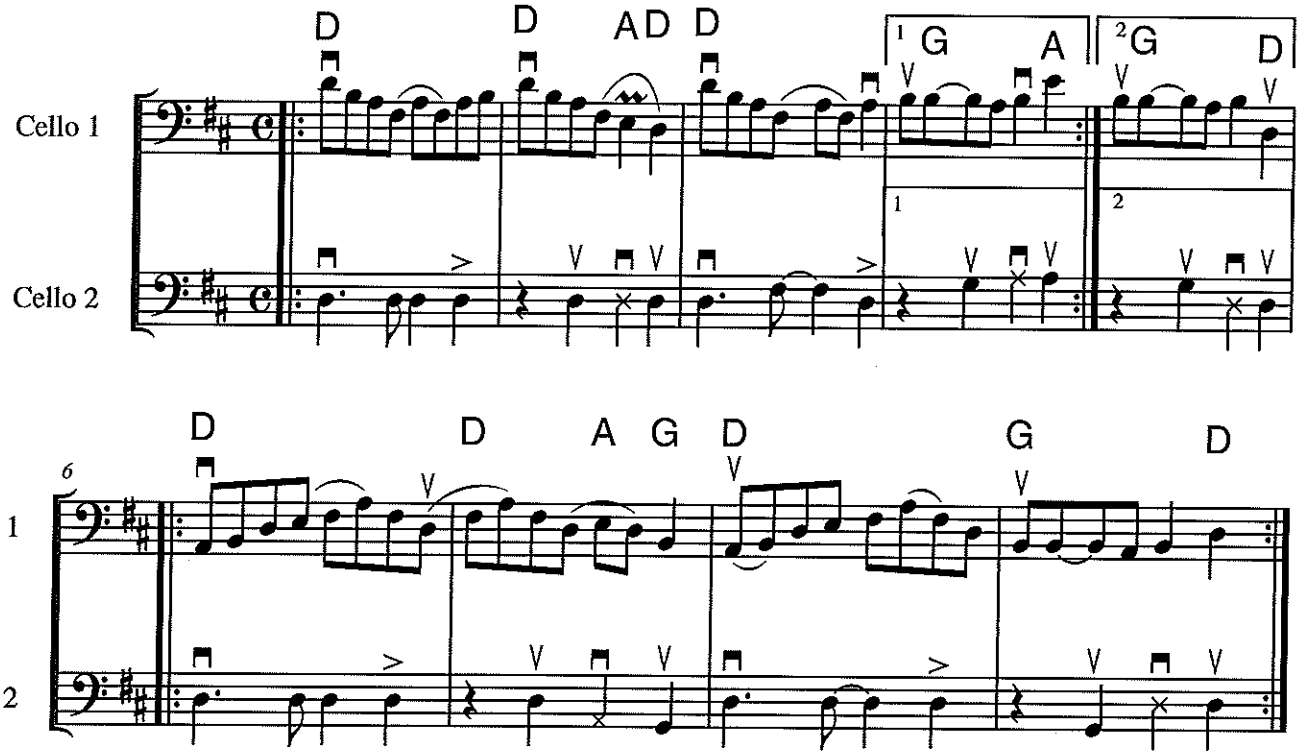
John Gaudie

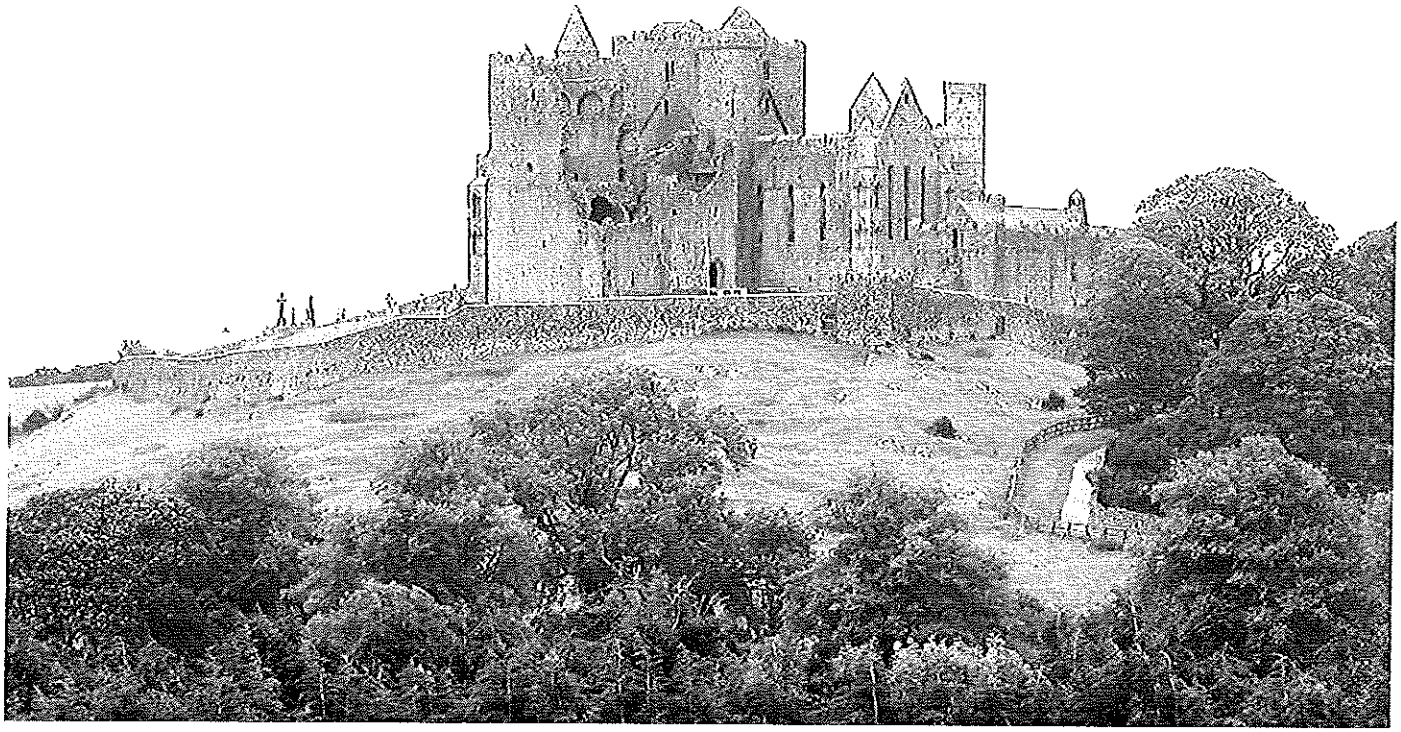


TRACK 33

Donald Blue

Shetland Reel





TRACK 34

Boannie Isle of Whalsey

Shetland Reel

I fell in love with the eighteenth-century slow air *Archibald MacDonald of Keppoch* after hearing the beautiful rendition of it that Alasdair Fraser and Natalie Haas play on their CD *Fire and Grace.*

TRACK 35

Archibald MacDonald of Keppoch

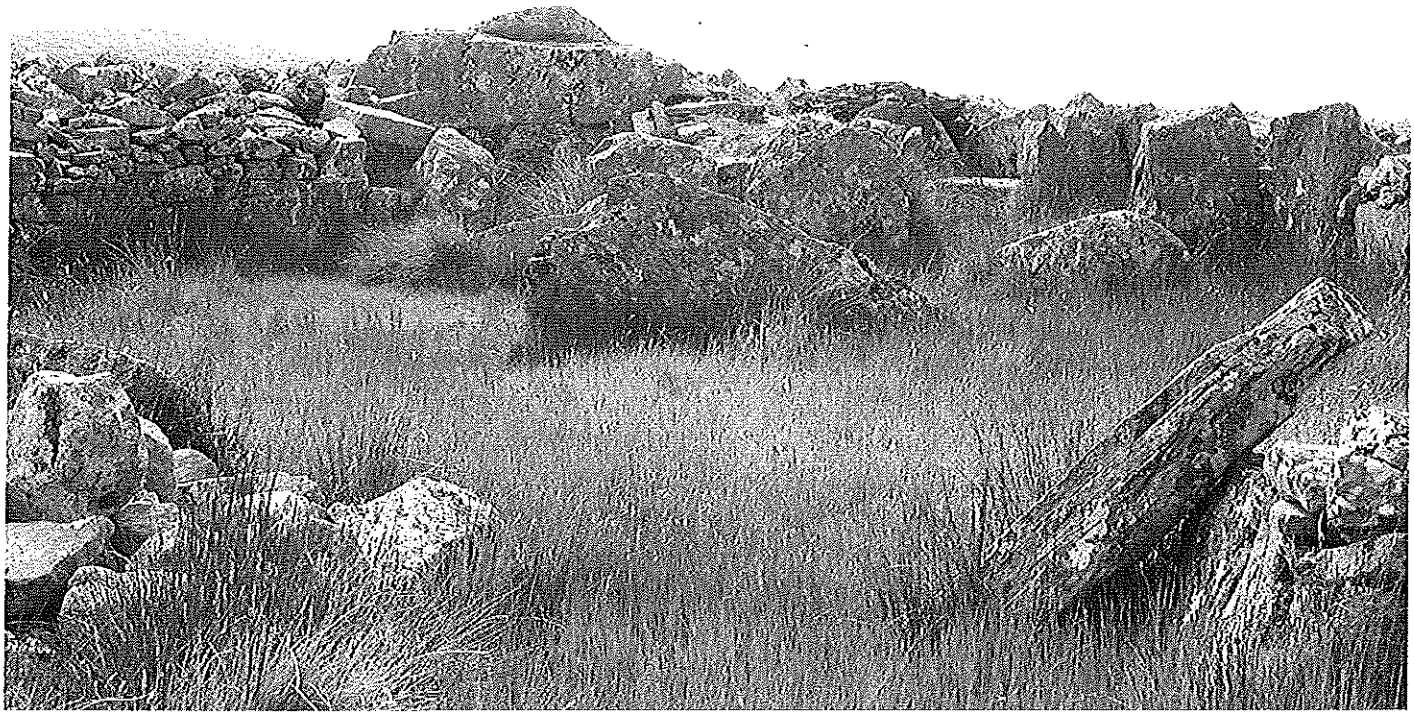
Scottish Slow Air

I performed the strathspey *Jessie Smith* and the following reels of this set recently with the San Francisco Scottish Fiddlers on their Northwest tour.

Jenny Dang the Weaver is a Scottish reel that was played in American Colonial times and is routinely performed nowadays by all Celtic players. "Dang" means "beat" and so the tune name has been variously described as: a woman named Jenny smacked the weaver, the mechanical "jenny" produced cloth faster than a weaver could, or that Jenny turned down the weaver's advances.

Miss Mary MacDonald is a fun Scottish reel. This arrangement features the rather short tune written out twice so that the accompaniment can get a bit rowdier and more syncopated the second time through. This version of the tune is courtesy of the delightful Scottish style fiddler Laura Risk.

Pretty Peggy is another older reel that is equally popular in Scottish and Irish circles.



TRACK 36

Jessie Smith

Scottish Strathspey

TRACK 37

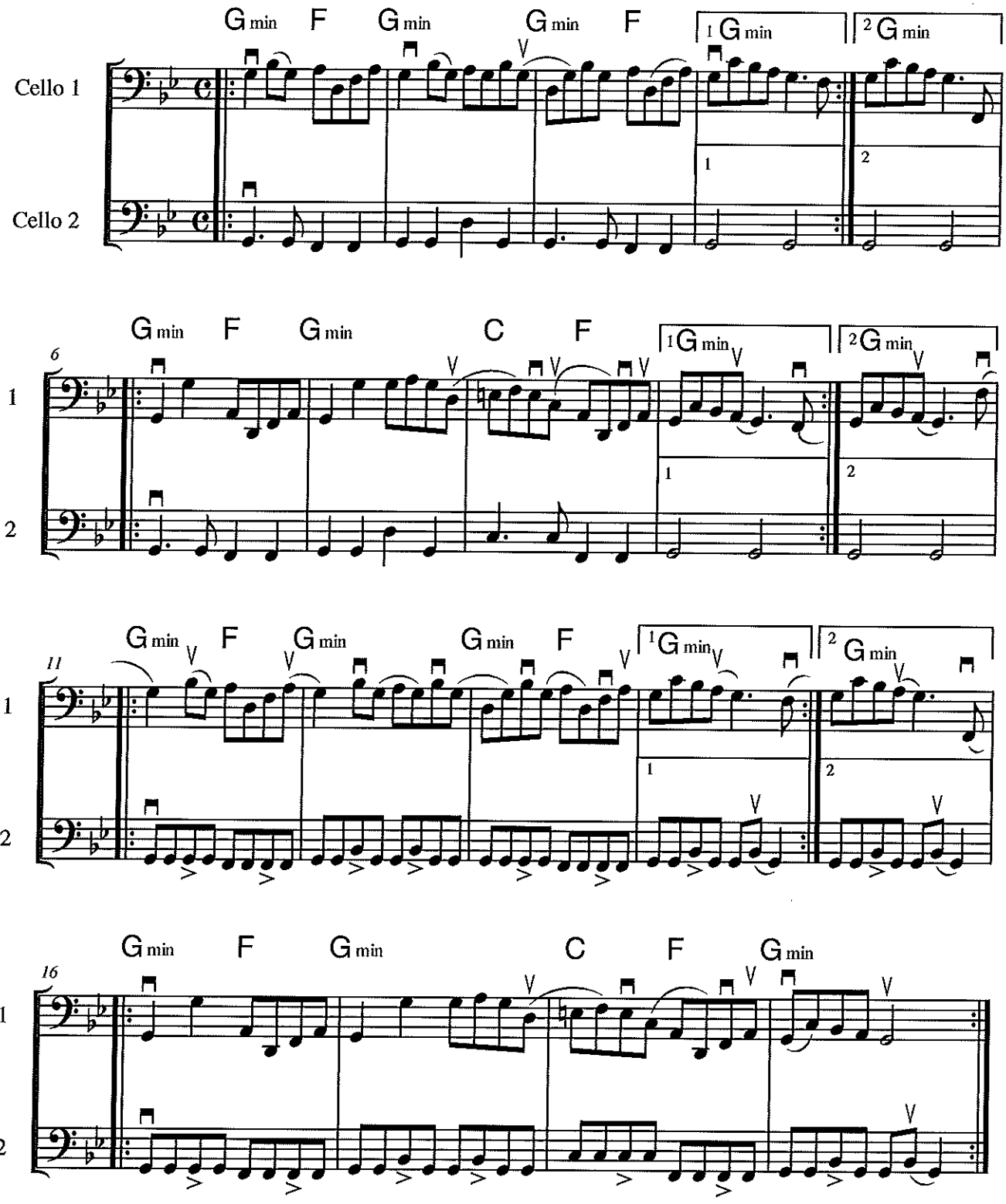
Jenny Dang the Weaver

Scottish Reel

TRACK 38

Miss Mary MacDonald

Scottish Reel
as played by Laura Risk



TRACK 39

Pretty Peggy

Scottish Reel

I was fortunate enough to perform the beautiful J. Scott Skinner lament *Hector the Hero* with Celtic fiddler Deby Benton Grosjean in a series of concerts. The composer writes the tempo as "Lament, with intense sadness."

TRACK 40

Hector the Hero

J. Scott Skinner

Lament, with intense sadness

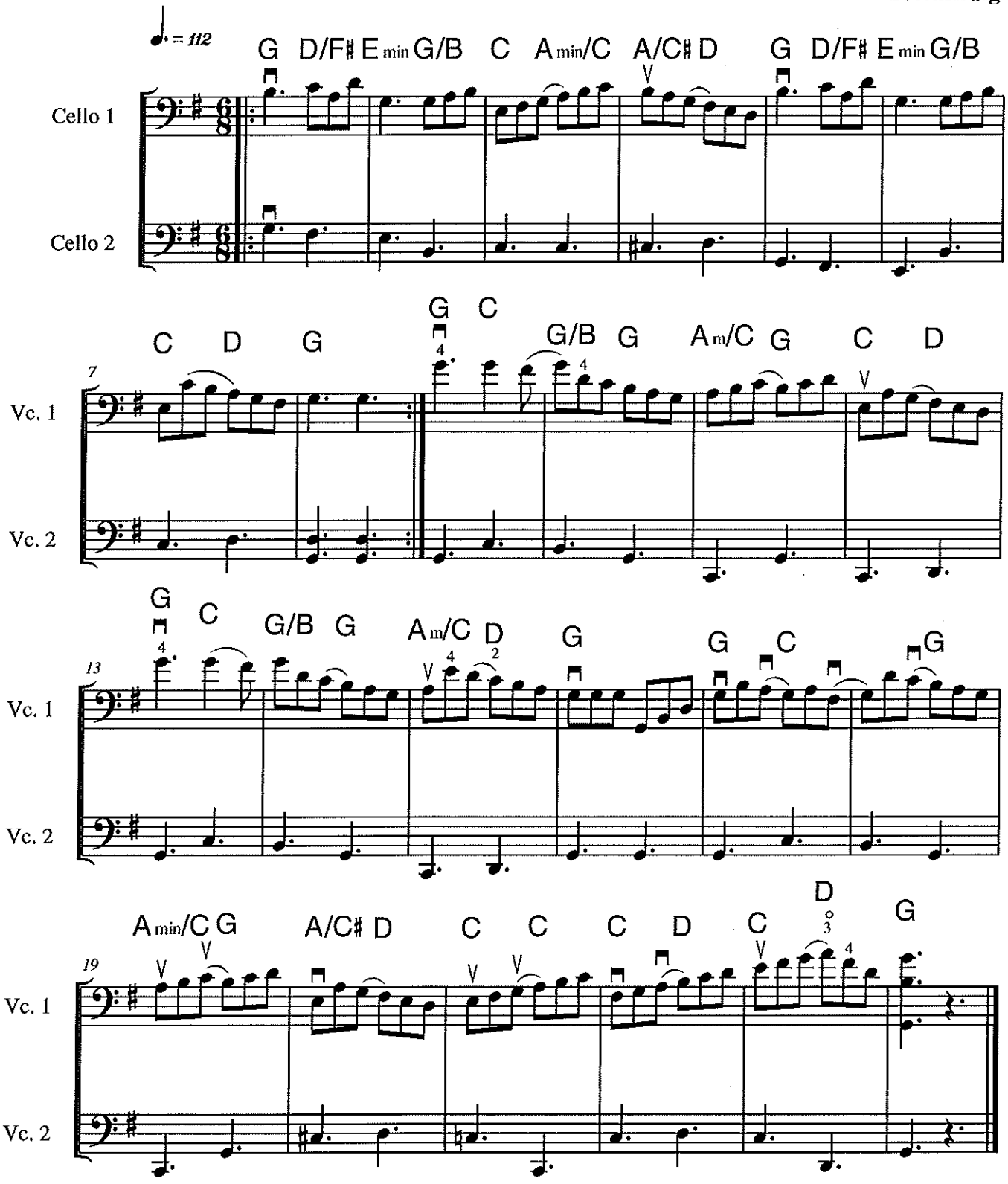
Mrs. Oswald of Auchincruive's Favorite Reel is actually a jig composed by Scottish violinist Robert Mackintosh (1745-1807) in honor of his patroness. This arrangement is based on the performance by cellist Natalie Haas with the San Francisco Scottish Fiddlers.

Mrs. Oswald of Auchincruive's Favorite Reel

Robert Mackintosh

Scottish Jig

TRACK 41

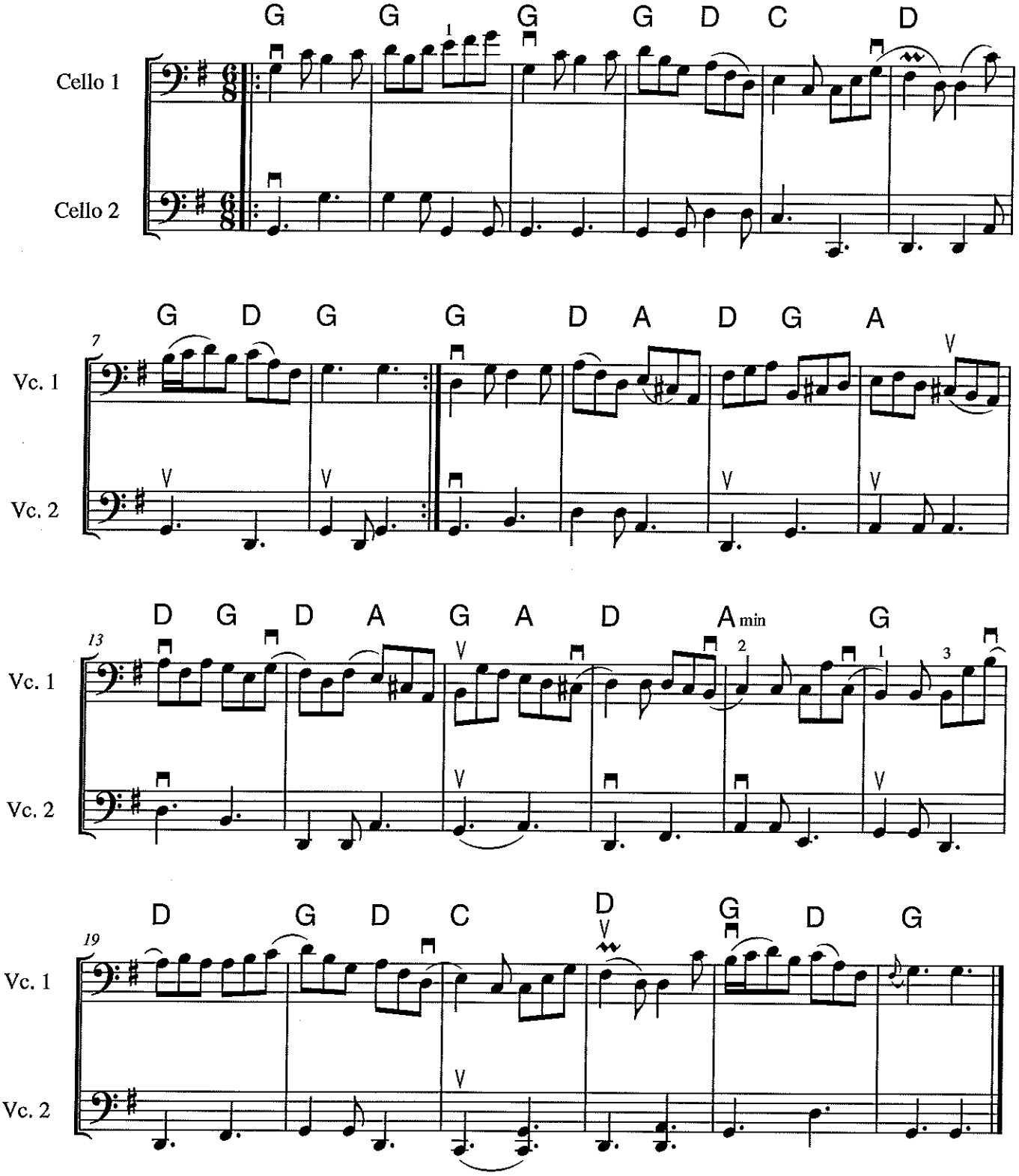

♩. = 112
G D/F♯ E min G/B C A min/C A/C♯ D G D/F♯ E min G/B
Cello 1
Cello 2
7
C D G G C G/B G Am/C G C D
Vc. 1
Vc. 2
13
G C G/B G Am/C D G G C G
Vc. 1
Vc. 2
19
A min/C G A/C♯ D C C C D C D G
Vc. 1
Vc. 2

The jig *Grace Hay's Delight* can be found on a great CD by Bonnie Rideout called *Scottish Fire*. Like *Mrs. Oswald's Favorite Reel*, it is quite a stately jig, which is nice for the cello.

TRACK 42

Grace Hay's Delight

Scottish Jig

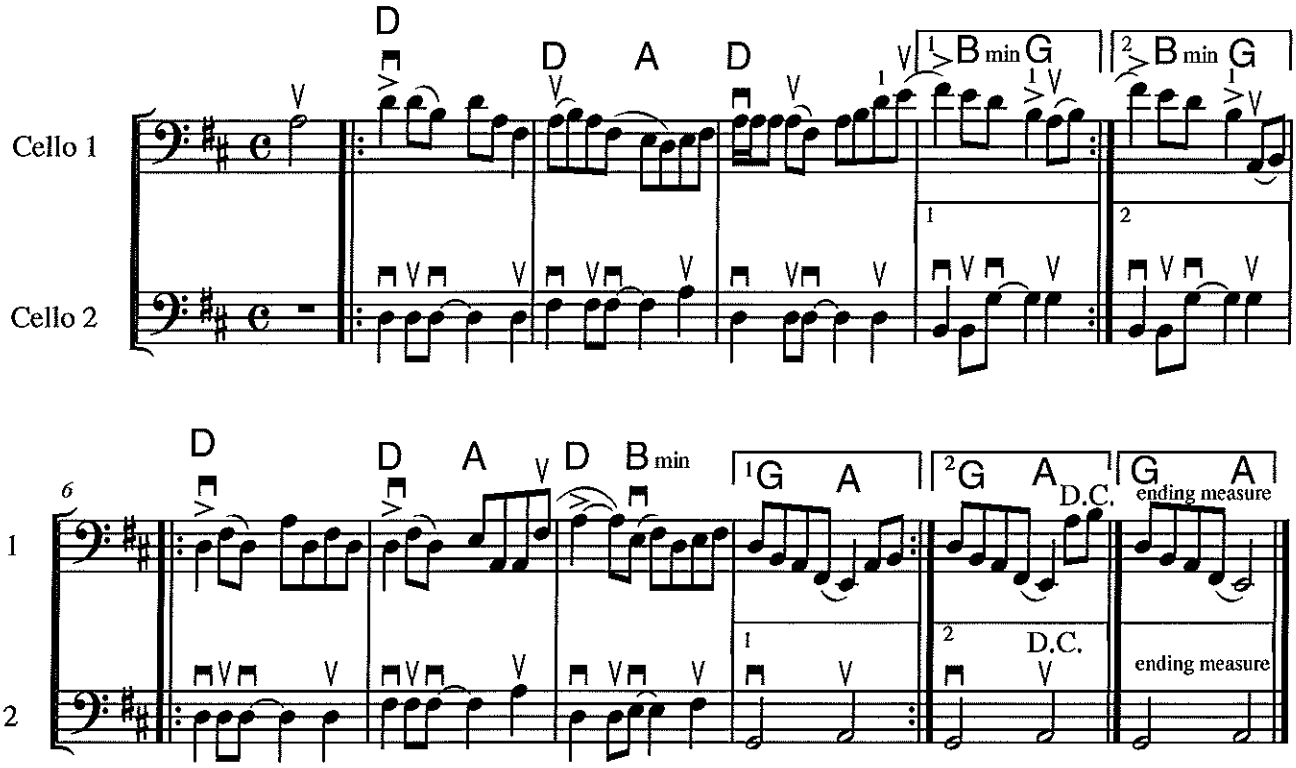


Here is another Shetland reel set played by the San Francisco Scottish Fiddlers. *Da Forfeit o' da Ship* and *Jack is Yet Alive* are played in a set by Alasdair Fraser on his *Legacy of the Scottish Fiddle* Vol. 1. *Faroe Rum* is in a set of reels performed by Aly Bain and Tom Anderson in their CD *Shetland Folk Fiddling*, Vol. 2. In the Cello 2 part for *Faroe Rum*, keep the bow on the string after the chop.

TRACK 43

Da Forfeit o' da Ship

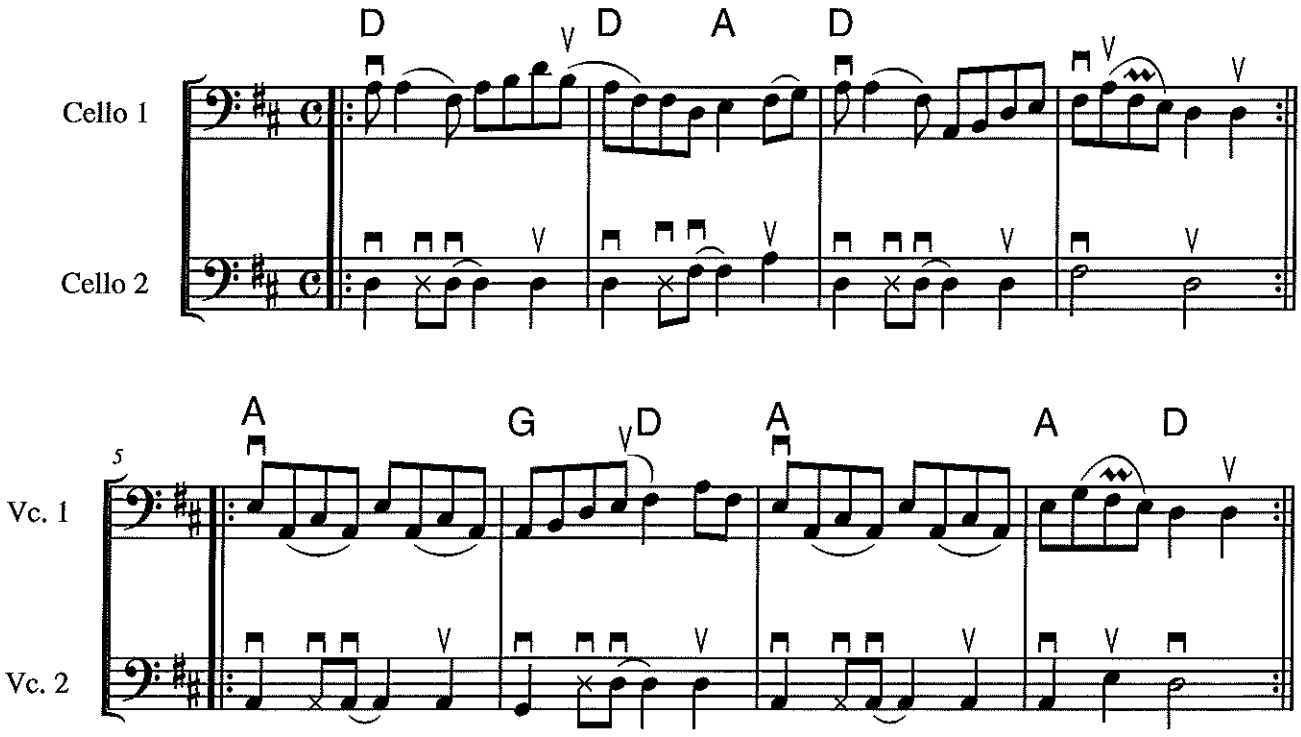
Shetland Reel



TRACK 44

Faroe Rum

Shetland Reel



TRACK 45

Jack is Yet Alive

Shetland Reel

Ewie wi' the Crooked Horn is a strathspey with roots in Scotland, Ireland, and over to Cape Breton. Natalie MacMaster plays an incredible version of this tune on her CD *Blueprint*.

TRACK 46

Ewie wi' the Crooked Horn

Cape Breton strathspey

I first learned *Perrie Werrie* from Natalie Haas when we taught together at the Mark O'Connor Fiddle Conference in San Diego. She says the perrie werrie is a small wee creature.

TRACK 47

Perrie Werrie

Scottish Reel

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